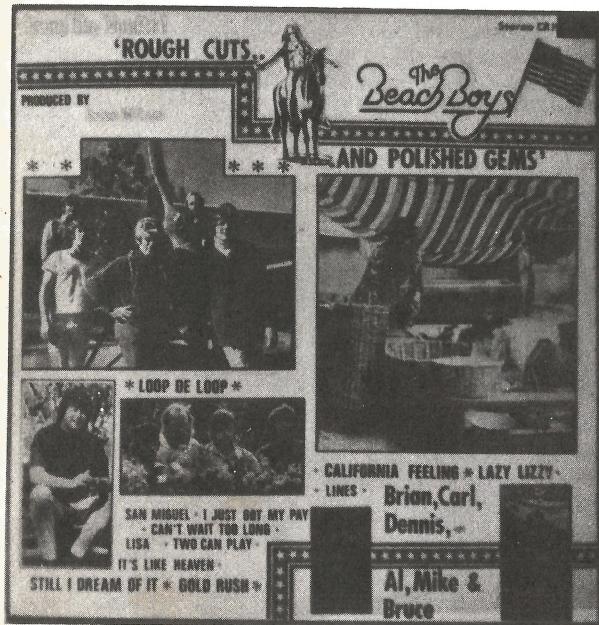


Beach Boys

Stomp

25

JUNE 1981



BEACH BOYS STOMP - JUNE 1981

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EDITORIAL

Total enquiries received from the address on KTSAs now amount to 430 and still increasing at a slow but steady pace. It's a pity not everyone subscribed, we could be more adventurous.

I hope everyone is popping their crispy £1 notes into their Piggy Banks ready for the Convention, I don't want to hear comments like 'I didn't know what to expect so I just bought enough for a ham sandwich'. Expect ANYTHING!

Devonair, my local radio station, plays Carl's new single so frequently that you can turn on the dials anytime of day and within half an hour it can be heard. That's more than I can say for the BBC or Capital Radio. They always say Devon is like "heaven".

At last, no more complaints about lack of readers' articles or reviews etc., I've had a steady flow of them for weeks - keep it up. Many of you have very interesting stories which you feel are of no interest to other readers, however, this is contrary to the opinion of STOMP staff. One such story was told to me years ago by a reader whose friend was in the same class as Mike Love in California! Little things like this all add up, and some otherwise unknown facts come to light. Is there anyone who had a tooth extracted by Alan Jardine between 1961 and 1964?

...ANDREW

Many thanks to all readers who sent in reviews and articles, they are very interesting, however we're sorry that we haven't got room for all of them but we keep them on file for future issues.

...MIKE

Front sleeve picture was designed by Terry Downman 'just for fun'.

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STOMP CONVENTION - 12TH SEPT 1981 - 12-6 PM

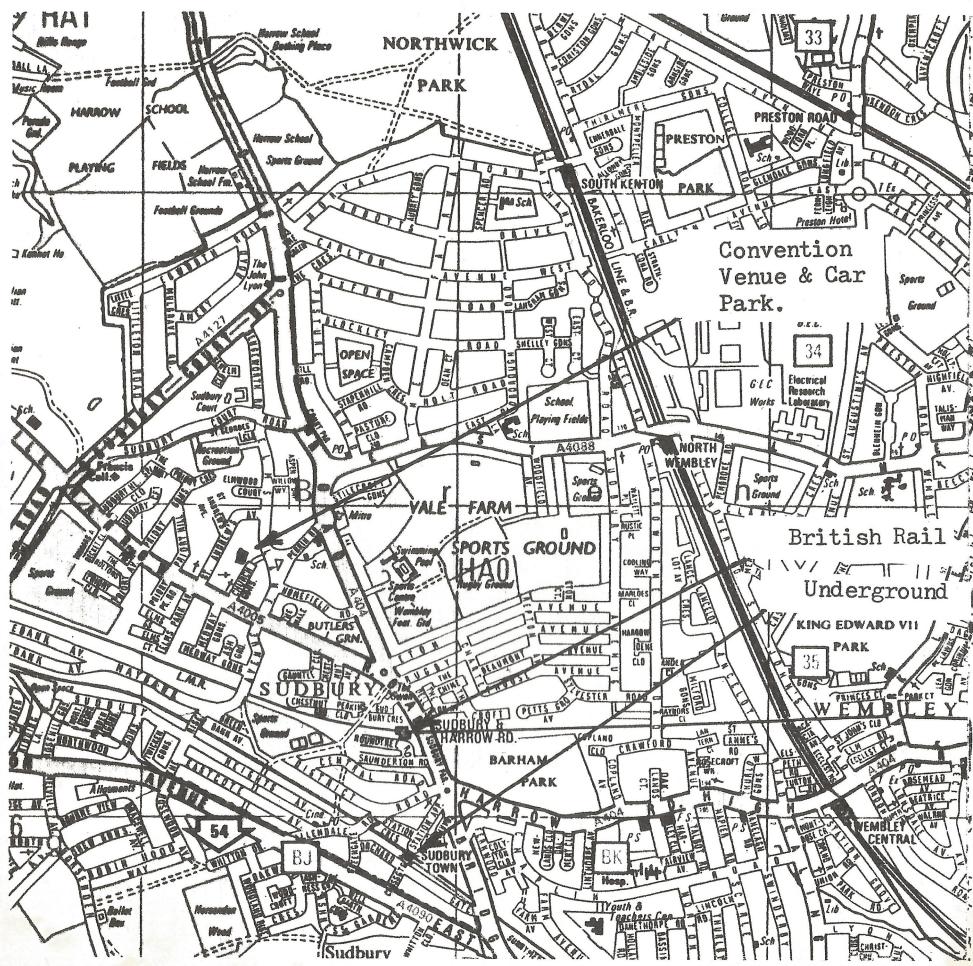
Just to say a little more about the parlee on the 12th. The map below shows the exact location which is quite easy to find, although if you come by Underground you will have a slightly longer walk than last year. There is also a car park this time.

The raffle will be held again in a similar format to last year, but will not be open to postal applicants. Hopefully, in the next issue there will be a full list of prizes. We shall also be holding an Auction of about 5 items, which will be aimed more at the collector, however, there will be 1 item of total general interest.

It has been suggested that we all wear our names on badges, or whatever. This would be of great help to all of us, so please be sure to display who you are.

So there it is folks, all that's left is the address: Elms Hall, which is situated behind the Parish Church of St. Andrews, Sudbury. The passing main road is the A4005 Harrow Road, and the hall is at the end of Church Gardens as marked on the map.

...DOUBLE G PROMOTIONS



RECORD NEWS

Basically the news in this issue centres around the release of Carl Wilson's LP and 45. In the last issue we reported that the LP had been put back for release in May but instead it came out on the 24th April (No. CRB 84840). I've no doubt this was due to the import copies which arrived in the country some two weeks before, selling well. We mentioned last time that the US single was "Hold Me"/"Hurry Love", however those of you who've heard Radio 2 or your local radio station must have realised that the UK single is "Heaven"/"The Right Lane" (No. CRB A 1152). The problem with this song is that although it's a lovely track and probably one of the best on the LP it has little chance of attracting the instant single buyer as the appeal is to the listening audience. I feel despite the flip side not being as good a track (personal opinion) it would have had a greater chance, and would have at least been played on the rock programmes. "Hold Me", the US single, was a good choice, as once again it has a commercial chorus. "The Grammy" is an excellent song, different in format to the other songs on the LP, and it has been suggested to me by a couple of people as a good choice for a single, which I would go along with. By the way, a note for record collectors, there is a US 12" promo pressing around of "Hold Me"/"The Right Lane" (No. AS 931). The 'A' side is a full length LP version, not the slightly edited one that appears on the US single. Still my own opinion is similar to that given in the two reviews by Record Mirror and Melody Maker, although it is an easy listening LP, there is nothing outstanding about it when you compare it the many other LP's around of this type.

Melody Maker reported on Carl's concert at the Bottom Line Club in New York, which apparently went down a storm. MM interviewed Carl in which he stated that after the group's return from Europe last year they decided not to record until the end of '81, and having had many offers in the past to record solo he decided now was the time. The first part of that statement seems to suggest that there is little chance of any new group material before the end of the year, still perhaps Mike Love's LP will be issued before then. Finally, at the same time of reviewing Carl's LP, Record Mirror also reviewed the "Capitol Year's" set and once again it received a FIVE STAR RATING.

...TREVOR

OTHER NEWS

News from CBS is that they hope to have a new album around November. After a recent concert in Fort Lauderdale, minus Carl, Mike Love said 'We're planning an album called Brothers, Cousins and Friends'. The concept of this album comes from the three brothers, the one cousin, the in-group friends Al and Bruce, plus Glen Campbell, Captain and Tenille, Paul McCartney and maybe others. The 'Friends' sessions will be filmed for a TV Special to coincide with the album release. Brian has written a lot of songs in the last several months for the album.

Most of this issue is based around Carl's album and tour.

Favourite for the next single is "The Grammy". The Carl Wilson Band is Carl Wilson, vocals and guitar; Myrna Smith, vocals and percussion; John Daly, lead guitar; Gerald Johnson, bass; Alan Krieger, drums; Billy Hinsche, keyboards and vocals. The Caribou House Rhythm Section, James Guercio, bass, and James Stroud, drums, who played on most of the album did not tour. They also played on the recent album on Caribou by Sailor called "Dressed for Drowning", who now sound like a harmony group, it's a nice album.

On tour Carl sang the whole album plus "To Early to Tell", "Long Promised Road" and Sam & Dave's "I Thank You".

The 20th Anniversary TV Special mentioned in the last issue is now complete and is being sold to various TV companies.

A new artist on Bruce's label Johnston Records is Susan Lynch, who has her debut album produced by Terry Melcher. The album was recorded at Gold Star Studios. Also back at Gold Star working on new material recently was Brian Wilson. Speaking of Brian, he and

former wife Marilyn filed suit against Stan Love, the group's former Manager, charging him with mishandling the sale of Spaulding Ranch owned by the group. It also seems the group and Jerry Schilling have parted company, although Jerry still remains Carl's manager. Carl along with Billy Joel and Phoebe Snow is represented by the newly formed ARFA/MEYROWITZ Group.

...MIKE

THE GARAGE TAPES

During a recent flying visit to the States- and one utterly unconnected with The Beach Boys - the good Mr. Tobler took time out to track down the youngest Wilson in a garage somewhere in LA (honest), to grill him about his then-upcoming solo LP, ostensibly for the BBC but really just for us.... and before you ask, the only major thing edited from the tape is the apparent detonation of a nuclear device some three feet above the table. ..AGD

JT: Carl, how do you go about making a solo album after 20 years of being in a band?

CW: Well, I was talking to my manager, Jerry Schilling, last summer and the group decided not to go for an album before the end of the year, so there was a lot of time that I had. So, between Beach Boys dates and different activities, I went up to Caribou Ranch - four times, one week at a time - and it was a great thing for me because I had all this stuff inside, all this rock & roll that I wanted to get off my chest and I had the chance to go do it, make a record and sing in a way that's funkier, make a record that's a lot rougher round the edges.

JT: There have been rumours in the past of you making solo albums; there was talk about one with Randy Bachman at one point, I think.

CW: The opportunity has presented itself a couple of times in the last few years and I just passed on it, but this just came up at a time when I was really open to it. I worked with Myrna Smith, and she's got a real long background working with Aretha (Franklin), the Sweet Inspirations and Elvis. So we started making up tunes together. I went up to their house and I was just sitting, humming and playing the guitar, making up melodies. We recorded it on a cassette, Myrna worked with that for a day or so and then, as we got deeper into the project, she would start making up lyrics at the same time. One song, "Bright Lights", she wrote the lyrics first and I made up the melody after I saw them. That was real fun for me, 'cause I didn't know that I could do that - spontaneously make up a melody to a set of lyrics.

JT: You had written songs with the Beach Boys before, though.

CW: Yeah, just a few. The first song I ever wrote, "Long Promised Road", was on the "Surf's Up" album.

JT: Tell us a little more about Myrna - how did you meet her?

CW: Well, Myrna lives with Jerry Schilling, so I've known her for about four or five years. She's a real angelic person, a great lady.

JT: One has to ask if this is just perhaps the first step towards establishing some kind of career outside the Beach Boys.

CW: Yeah, I'd say that's pretty accurate; it's definitely the first step in that direction. We're putting a show together now - we've been rehearsing for about a week and it's really a lot of fun to put together a rock and roll show. Myrna's gonna do a couple of lead vocals in the show. This is a real new experience for me because I've always worked with people who're my family and/or people that I've known for a long time; other fellas in the group. It's a great deal of fun for us.

JT: The question I really meant, and I have to ask it, is, is there any chance that this means the end of the Beach Boys?

CW: No, no way. I don't see how me doing a solo record and 15 shows around the States would break the group up.

JT: Glad to hear it. Now, you mentioned "Bright Lights" - it's an interesting lyric; it seems to be about people having to go on the road and relationships breaking up and stuff like that. Was this written from some kind of personal angle, may I ask?

CW: Well, Myrna wrote all the lyrics, but we were talking about ideas and when I was showing her a melody, I'd be telling her what the mood is and we'd just sorta talk about it a little bit. I found that, even though she writes the lyrics, they're sort on target - there's a song called "The Right Lane" and it was really like, the story of our life, 'cause my role in the Beach Boys has been to lay way back and hold the focus for everybody,

get our work done whatever it may be like putting a tour together or an album. So this is a time when both of us have had to really stretch and put ourselves way out there. Putting yourselves on the line, that type of thing.

JT: Was there not a temptation to use some of your Beach Boys colleagues on this record?

CW: The contract between the Beach Boys and CBS stipulates that we can't do collaboration albums together. As far as solo projects go, they have the right of first refusal and it wouldn't be very fair to give the group all that money and then have them go off and make a collaboration album with the members of the group; and it's also a kinda thing where I just kinda want in a different direction musically, so it really wasn't a temptation for me to use the other guys in the band.

JT: For example, it might've been nice if Brian had played a couple of keyboards for you; big brother helping little brother kinda trip, but it obviously didn't come out.

CW: No, it didn't. We invited him up and he was doing something, but he'd call us every day at the ranch, just to check up and see how things were going, and we'd play stuff over the phone. Jimmy and I, when we started working on this, we really hoped it would encourage the guys to make more records and get back into it.

JT: Jim Guercio produced this record and also plays bass on it, but he's not going on the road with you, I presume?

CW: He's gonna come out to Chicago on April 5th, which is the first gig we have and I think he wants to come to New York too - I haven't talked to him in several days so I don't know what's going on.

JT: So how did you go about forming a road band?

CW: Well, Myrna has known Gerald Johnson for a long time, 'cause he was the first bass player.... or rather, the Sweet Inspirations was the first group he worked with and then after that, he worked with Steve Miller, Dave Mason and so on.... and he plays with Alan Krieger, who's playing drums on this trip - on this tour, rather - and.... John Daly, who's playing lead guitar. So Gerald knew those people and that was the connection.

JT: And you got Billy Hinsche there.

CW: Yeah, he's playing keyboard and guitar. It's nice to be working with him again.

JT: Is there any chance that this show is going to come to England?

CW: Jerry mentioned something to me about maybe going over in June but I don't really know what the situation is.

JT: How long a life do you see the Carl Wilson Band having in this instance?

CW: I think it's real wide open right now. I don't know, I don't think in terms of the time.... there's no timetable for me on this. I'd love to take it around the world; I think that'd be a good deal of fun.

JT: Are you going to continue making solo records now you've made a start?

CW: This is just the first one, so my guess is that I'll be recording quite a lot more and I'm real open to changing the chemistry around and working with other people - and that's my orientation. See, my conditioning, my background is in working in a group structure, so I'm real open to a lotta different combinations.

JT: Is it a problem for you, having to assume the position of front man?

CW: It was a little strange at first, but what I found was, just in the process of doing it that it came real naturally. That was a mental thing I found; having to be the front person.

JT: What do you call this band - Carl and the Passions?

CW: Oh, no! Let's see.... I guess it'll just be the Carl Wilson Band; I'm not sure.

JT: Why wouldn't you call it Carl and the Passions? It's a name that's known a little bit.

CW: Yeah it is.... that could be fun.

JT: My favourite track is "The Grammy". Can you give us some idea of what this refers to?

CW: Sure, I knew immediately as soon as I saw the lyric. The song was really written for Billy Joel. Myrna is real close friends with his wife and we were in Detroit, working on some tunes - this was into the album a month or so - she was just kinda scribbling away for a while and then she brought this sheet of paper over, and it had "The Grammy" written at the top of it, and I read all the lyrics, and I said 'Oh, this is about Billy'. She laughed and said, 'Yes, that's right'.

JT: Did he turn down a Grammy?

CW: No, she wrote with him in mind. She didn't write it as a tune to submit to Billy.... more based on Billy. I had to sort of assume the role, kinda act it out as I was singing it; and then I went to the Grammys this year and it became a little more real for me.

'Cause, you know, the Grammys are kind of a joke.

JT: I have to ask you, what's the latest Beach Boys information? (NB; remember this was taped in March)

CW: Well, we went out on a tour of the South-west - started out in Houston and ended up in Albuquerque - and that's the last bit of stuff we've done together. The last night we were all together, Brian said he wanted to record this month so.... I'm not sure what's gonna happen with that. He called me last week and I returned the call. We didn't connect yet, so I don't know.

JT: So are we to expect a Beach Boys album later this year?

CW: My guess is around the end of the year.... but it's really hard to get those guys moving - they're not real hungry and so it's a thing where I had all this excess energy and I was very fortunate to have an outlet for it.

JT: The sort of music you're playing isn't exactly what one would expect from a Beach Boy, right?

CW: Yeah, that's right. Most of the reaction is people are really surprised. When they started taking the record around to play it for the radio stations, they wouldn't tell anybody who it was until after they played it.

JT: What are you going to do if it's a far bigger hit than the last few Beach Boys albums have been?

CW: I don't know. What am I gonna do?

JT: Make another one, I suppose?

CW: Oh, yeah. Even if it wasn't, I'd make another one, I think.

JT: Carl, thank you very much.

CW: You're welcome.

...JOHN TOBLER

A REVIEW OF CARL WILSON AT THE ROXY, LOS ANGELES

The show was fun, nothing spectacular. He performed all of his solo album and one BB song as promised, "Long Promised Road". As an encore, the band and Carl did the old standard, "I Thank You". The only other familiar face in the band was Billy Hinsche on guitar and keyboards.

While I was waiting out front for a friend, a big cadillac drove up, it was big brother Brian, waring blue sweatpants and a white shirt. He seemed pretty coherent and was with Marilyn. Some pictures were taken and then Brian serenaded everyone with a couple of choruses of Sheena Easton's "Morning Train"!!! Quite an experience.

Later on who should show up, short haired, clean shaven, and very ripped, but Dennis. He arrived with three buddies all wearing matching tuxedos. The comment in the show review about the overappreciative audience was basically Dennis and his buddies getting rowdy. Brian sat at a table with about eight women and clapped along. Brian seemed happy while a lot of people gathered around him for autographs.

Overall it was an enjoyable evening and by the time I left I was feeling like Dennis.

...GARY MIRAMON

* REVIEWS OF THE CARL WILSON ALBUM *

LIFE IN THE RIGHT LANE

Side one opens with "Hold Me", this is the American single (Record Corner, Balham £1.05) and the vocals are split between Carl and Myrna. For some reason, probably the drumming, this track reminds me of KTSA and at present this is not a favourite track. Next "Bright Lights", this is more like it, a mid paced rocker with touches of harmony in the chorus. Straight into "What you gonna do about me", this is Carl Wilson R&B. The closing track on side one is "The Right Lane", a song on which Carl uses two different vocal styles to change the feel, just as you are thinking you are listening to the Eagles from "Hotel California". This track also features some good guitar from John Daly and lyrics that I feel must had something to do with Carl. As you flip the record over you will be hoping

for some ballads, and boy oh boy will you get some.

"Hurry Love" is divine, Carl has rarely crooned better and the backing harmonies absolutely ooze with warmth. The Beach Boys and water have always meant something special on record and Carl and water are no different. On "Heaven" you feel as if you are floating with Carl as the music drifts back and forth from the speakers. This track is special, turn the lights off, the music up and listen. "Grammy" is the shortest song on the album (3.03), although longer than most BB tracks. This is side two's only upbeat number. Don't be too dismayed, it will probably grow on you. To close we have "Seems So Long Ago". Those who didn't like "Goin' South" should skip this as it features a sax solo. It may not be Clarence Clemens but to my ears its beautiful. The lyrics have Carl looking back to his childhood in the true American style 'loved and strong to do no wrong'.

This is a very good album, more substantial than both LA and KTSA but never losing commercial appeal. The Love's and Jardine's of this world should take note and perhaps draft in Jim Guercio to produce the next Beach Boys effort. Just one thing to say to Carl, yes you are in the right lane.

...RICHARD PHILPOT

CARL WILSON - THE ALBUM

To my mind Carl Wilson has always been the driving force behind the Beach Boys since the demise of Brian. Without his voice I think they would have ceased to exist as a live force by the turn of the Sixties. Certainly, his singing talent is the only one to have reached the Eighties unscathed, indeed showing improvement, with a depth and maturity which is most pleasing to the ear. Unfortunately, this has not been the case for other group members. And so for Carl to make his solo debut seems to me a natural progression to his career and one which is the most likely to be commercially successful of all The Beach Boys.

There was therefore more than the usual amount of anticipation when I began to listen to "CARL WILSON" Solo Artist. My immediate reaction after listening to the whole Album was to play the second side again. Only after hearing two more plays of side two did I want to return to the first side. Although all songs of the Album are now familiar to me, I would like to review it the way it hit me, in other words, starting with side two.

"Hurry Love" is a beautiful ballad and it is obvious that Myrna Smith's ability to blend so well with Carl's voice is going to be one of the strengths of the Album. My only comment is that Carl's vocal could have been stronger, but all in all this is a winner. "Heaven" (the UK single) is more immediate with the vocal coming through loud and clear in all it's glory. Again, a slow ballad, the harmonies lend a Beach Boys flavour for the only time of the set, yet it still retains an individual quality. After two listens to this track anyone with an ounce of music in their souls will be hooked completely. "The Grammy" is probably my favourite track. Up-tempo and immediately accessible, this song has everything. The lyrics are strong and Carl's delivery is perfect for them, his straight honest interpretation being just the right balance against the dry, almost sarcastic verses. Interlaced with this is an infectious, driving guitar riff plus a catchy chorus line. Certainly the best single prospect of the Album. Side two closed with yet another ballad, "Seems So Long Ago". Again, it's another song which Carl's voice is perfect for; one which sends shivers down the spine for it's sheer pureness and simplicity. Apart from the vocal, the highlights are a tasteful electric piano (Randy McCormick) and stunning saxophone solo to fade out (Joel Pequin).

Now comes the hard part, side one. After one hearing, it did nothing for me and seemed inaccessible. It took four plays before I could begin to formulate any sensible opinions. I must say that although all the tracks are now well known to me, side two will always be my favourite. Perhaps, as a Beach Boys fan, Carl's complete departure from any semblance of their style holds me back.

"Hold Me" (the US single) at any rate excites me and gets better each play. Again, Carl's voice blends nicely with the lady's and the funky rhythm is ultimately pleasing. Yes,

this one sneaks up and eventually hooks you.

"Bright Lights" is another offering which reveals hidden subtleties only after patient attention is given. Up-tempo again, it could easily be a single success.

"What You Gonna Do About Me?" does NOT work. The rhythm is laboured to the point of being plodding and the lyrics bland. The first song of the set which disappoints.

Similarly, "The Right Lane" (in which Carl tips his hat in the direction of "The Eagles") is the type of disposable heavy pop for which California is renowned. It may still be in vogue in the USA but this style has certainly had its day over here. Still, its powerful stuff and well produced to boot.

To summarise, the Album is a fine one (apart from reservations about "What You Gonna Do About Me?" and "The right Lane") which I hope will receive the recognition it deserves. Wisely, Carl has employed the lyrical and vocal talents of Myrna Smith which helped the project in achieving the individuality it needed. Hence, we find a "CARL WILSON ALBUM" and not an Album by "One of the Beach Boys".

Production and Engineering credits go to James Guercio and Wayne Tarnowski. Again, Carl's non-involvement seems a wise move, leaving him to concentrate solely with the music.

Finally, a word on the packaging. It's good to have a lyric sheet which also includes musicians credits plus production/engineering details. The sleeve itself is sparse and probably not striking enough to attract anyone who has not been informed of its existence. A great pity that a lot of people are going to miss a truly fine Album.

...MAURICE O'NEILL

CARL WILSON REVIEW

Side One opens with the American single "Hold Me". The first thing that strikes you is the difference between this and the BB sound. Lyricist for the album, Myrna Smith, sings the bridge. "Bright Lights" follows, a gentle rocker with a hook that grabs you after the first listen. "What You Gonna Do About Me" is next, the rythm track in places reminding me of "Keepin' the Summer Alive". The last track on side one "The Right Lane", the lyrics of which recall the Eagles song "Life In the Fast Lane" is certainly the heaviest track on the album.

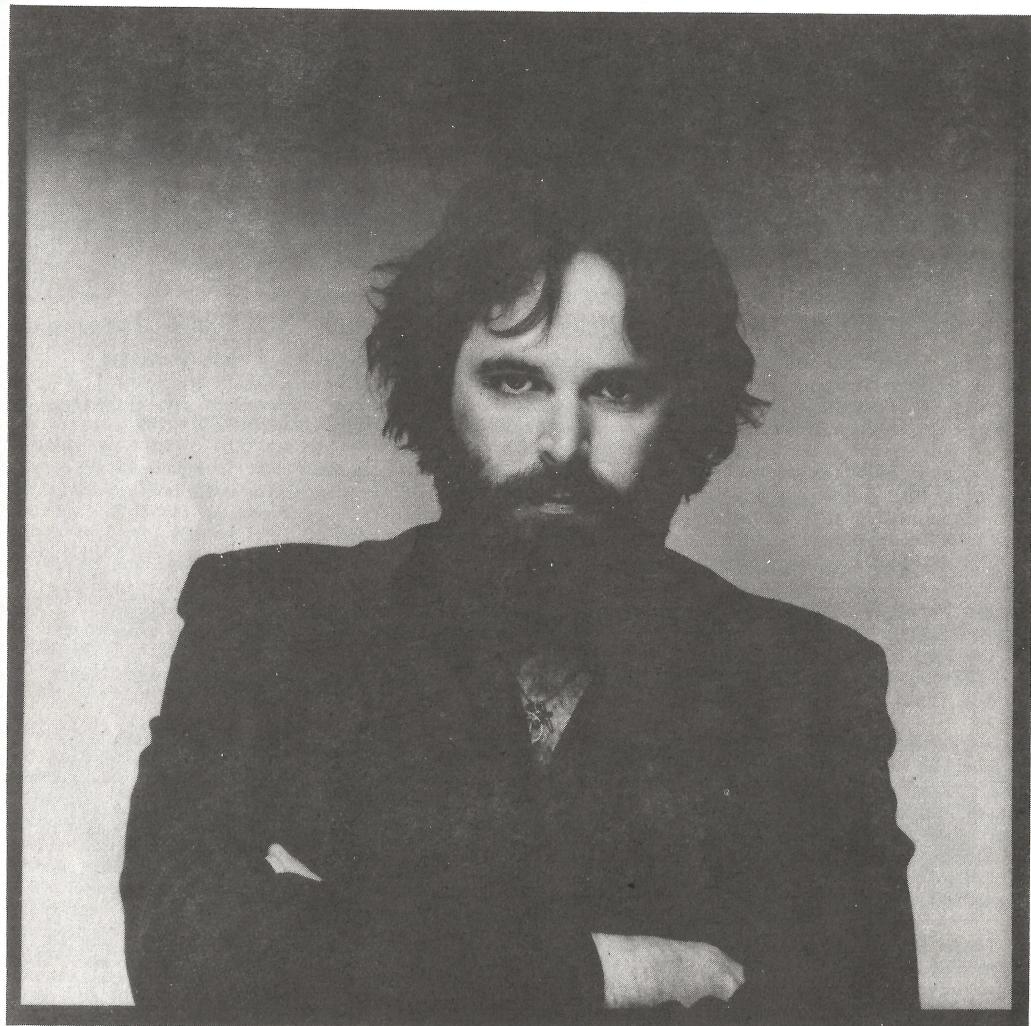
Side Two starts with the first slow song "Hurry Love" a track which gently attracts your attention. Next up is the UK single "Heaven" with additional writing chores from Michael Sun. This is the nearest to a BB song on the LP with superb overdubbed harmonies. "The Grammy" moves the pace up slightly. I must admit when I saw the track listing this was the one I was worried about. Visions of a slushy sentimental song about how great it would be to win a grammy etc. but I needn't have worried, this song takes a critical and disillusioned look at the worth of music's equivalent of an Oscar. The last track on the album "Seems So Long Ago" is a beautiful song with a fine sax solo from Joel Peskin.

So there it is, Carl's first solo album. I've played it constantly since I got it and it grows with every listen. Throughout Carl's vocals and the backups from Myrna Smith are excellent and the standard of playing is very good.

...KEITH JOLLEY

'SEEMS SO LONG AGO'

The overall production is beautiful and crystal clear throughout, whilst the lyrics of Myrna Smith certainly have depth. I understand that the opening cut "Hold Me" is the single choice. It wouldn't be mine although I readily concede it has commercial merit. The "bridge" section with Myrna Smith taking over does give the song an interesting twist and the chorus does have that catchy touch obviously required in a single release. "Bright Lights" has an excellent intro and chorus but in all honestly doesn't hold my interest to the end. The next cut has a really boring chorus in its title line "What You Gonna Do About Me", I find this track fairly acceptable until the chorus line, however! I do detect a touch



CARL WILSON

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LITHO IN U. S. A.

of "Funky Pretty" on brief occasions with the backing synth/organ lines. The last track on side one comes, in my mind, right off a Joe Walsh/Eagles riff. Carl's version of "Life in the Fast Lane" no doubt!! Heaviest track on the album for me and really a tediously long fade!!

Side two is for me the stand-out and is really what I expected from Carl's solo album. Carl has such a superb, soulful voice and is superbly portrayed here. The bass playing is a delight on Hurry Love and for me there are shades of Carl's "Full Sail" from the LA release. So far my favourite track. "Heaven" has some really delicate guitar backing and is a superbly constructed piece. The backing vocals are excellent and the cut for a change, has no fade ending. "The Grammy" reverts to an up-tempo number and in my humble opinion would be a good selection for a single release. The final cut is a masterpiece and the lyrics so appealing, "Seems So Long Ago" has everything for me and that wonderful voice is there in all its glory! The sax solo is really inspired and this cut shows how effective a good fade can be. Yes, this really is my choice for the finest cut.

...JOHN CORDELL

THIRD DOWN & TWO...

"Carl Wilson" isn't a bad album, neither is it a good (as in 'run out into the street and shout it') album; it's.... there. What it is is utterly unnecessary, an almost complete waste of effort, time and vinyl. That Caribou are offering it for the equivalent of £2.50 (some £2 more than I'd shell out for it) in the States indicates their idea of it's worth. Me, I'm surprised they even considered releasing it.

Y'see, the problem with "Carl Wilson" is, quite simply, Carl Wilson. Carl's a very average guy (or so he keeps telling us); this is a very average album, the highs cancelling out the lows much as $O + I - I = O$. After the initial listen, I was left feeling I'd frittered away some 35 minutes of my allotted span to no discernable good purpose, something subsequent playings have done little to dispel. Like Carl, this album is unadventurous, slightly overweight and very precise, and there lies the prime failing. For in a precise world, there's no room for any semblance of emotion or feeling, the almost complete absence of which make "CW" indistinguishable from the innumerable other laid-back West Coast guitarist's solo Lp's and therefore thoroughly redundant. The slight injection of energy which makes "The Grammy" almost acceptable is negated by the embarrassingly dated "The Right Lane", a song which is also the worst offender in the overlong fade stakes; the semi-inventive keyboard/vocal counterpoint of "What You Gonna Do 'Bout Me?" is neutered by the rest of the song being but another variation of the "Hold Me" riff.... and so it goes.

Throughout the Lp, a numbing sense of *deja-vu* pervades, due to both the sameness of the lyrics - the concept of utilising just the one lyricist almost exclusively just doesn't hold up - and the familiarity of the melodies, most of which are extensions (as opposed to expansions) of recent C. Wilson material. Likewise, the concept of a whole album of Carl Wilson lead vocals is as tedious as one fears it might be; Carl being mellow and Carl being, um, 'funky' only underline further how narrow is his range of expression when divorced from the Beach Boys context, something no-one can ignore after comparing the vocals on the opening cut. Whoever came up with the bright notion of Carl & Myrna Smith duetting is no friend to Carl (and if it was Carl's idea, more fool he).

Not that there aren't moments of light relief, a snatch of a song which sets the ear on edge. There's the chorus of "Bright Lights", the aforementioned section of "What You Gonna Do...." and the wordless three part harmony in "Heaven". And then there's "The Grammy". My advance intelligence on this informed me it was dedicated to Bruce, to which my immediate reaction was 'I'm not gonna like it'. In fact, it's dedicated to one Billy Joel, who calmly phoned the awards committee and told them to shove it. I suspect my enjoyment stems more from it's sounding like something Brian dashed off in an idle five mins than from anything else - no bad thing - though I think the one decent change on the whole Lp helps too. (Speaking of Brian, I'm told by the most reliable of sources that he wanted to play on "Carl Wilson", but that Carl vetoed the idea. Hmmm, what was that line in "The Right Lane" about "...looking after my brother..."?).

Comparisons with "Pacific Ocean Blue" are inevitable, serve only to still further under-

line Carl's limitations and are finally pointless. "Carl Wilson" is very much a guitarist's LP, whilst no-one can label "POB" a drummer's set. Further, Dennis' project showcased a dozen differing ideas and moods (some but half-formed,, yet impressive nonetheless) whilst in the same time-span, Carl presents us with a mere eight reiterations of some of his less worthy moments to date. To refer to his "Surf's Up" and "Holland" achievements is to ignore the passage of time; however, it is valid to note that little or none of the promise of his "KTSA" or even "BBLA" material is shown here with anything in the way of development. Bland restatement on this scale just isn't acceptable, even from a Beach Person such as Carl. Could he be preparing his post-BB career? On hearing of the proposed nightclub tour to push the album, I was moved to wonder which came first.... for in an interview two years ago, Carl stated that twenty years might be the limit. Take the songs from this album, add a few from "BBLA" and there's a perfect nightclub set. I wonder....

An artistic failure by his own standards (what happened to the other Bachman collaborations and the album's worth of pre-"MIU" solo material I know of?), "Carl Wilson" fares worse still when placed beside Dennis' and Brian's solo releases (and I'll defend "Love You" as a BW solo LP 'til Armageddon; so there), having more polish but immeasurably less depth. To quote "The Grammy", 'My music said what I had to say'.... and it wasn't a helluva lot, was it?

To end on a somewhat ambiguous note, I'm still hoping, against all evidence to the contrary, for a superb Wilson Brothers LP utilising the emotion and textures of Dennis, the precision of Carl and the latent genius of Brian. What I realistically expect, what we usually get, is the emotion of Carl, the precision of Brian and the latent genius of Dennis.... they call it a Beach Boys LP.

...AGD

A BEATLE FAN WRITES

I am without any doubt a Beatle freak, and have been so from the very beginning. It's been twelve years since the Beatles split. Twelve years is a long time to go without most things but to be without a new Beatle offering has been a life sentence for me. This is where the Beach Boys and Stomp come in. I must say you do pack some very interesting information into it. If only I could have devoted my youth to both groups, because in my opinion the music the Beach Boys have produced, written and sung with great consistency has been of equal importance as that of the Beatles, in the influence of Pop, Rock, call it what you will.

"Summer Days & Summer Nights" was my first expedition into their music. "Pet Sounds" came out for me in 1971, there's no doubt that this is a classic of the '60s. I bought copies of "Smiley Smile" and "Wild Honey" in order to keep the Beach Boys drug flowing into my system, now by the time I'm into "Surf's Up" I am completely and irreversibly hooked. Surely you Beach Boys freaks must know how lucky you have been over the last 20 years. They have treated you very very well indeed. There was a small period of suffering toward and through the latter part of the Capitol contract, never mind it was better than nothing.

"LA Light" heralded the new Beach Boys era. Some very good solid work on this album and along came the first biggie from the album "Lady Lynda". I'll leave it to the experts to tell you how long it was since their last hit in Britain. Now when us Beach Boys fans needed some new stuff we got what we wanted (spoilt again); "Keepin' The Summer Alive" it was and in my opinion, for what it's worth, the best since "Surf's Up".

Here is my review of Carl's album. The first track "Hold Me" chosen as the American single a very wise choice. The voice starts perfectly with Myrna also on lead vocal, good drivin' rythms get you in the right mood for the next three tracks of the most superb modern Rock-n-Roll you'll hear. "The Right Lane" being my favourite from the opening side, and now into what Carl does best, those soft songs with very pleasant lyrics by Myrna Smith. Carl and Myrna do all the backing vocals themselves. We now come to Britains choice of single, do they actually think it's going to get anywhere, this is an album track of the highest quality nobody deserves to hear it unless they buy the album, and they surely won't hear it

on British radio anyway. The "Grammy" is slightly out of context in my opinion (placed as track 3 on side 2). It should have been the first track on the second side, nevertheless it is a solid piece of work, a bit Fleetwood Macified, and to close the album my very own favourite track of this album "Seems So Long Ago". I love it. Those vocal chords burst with feeling as only CW can. Impeccable harmonies are there throughout the album coming to a crescendo, and words seem to fail me when Carl's voice-over comes in, congratulations Joel Peskin (sax solo). All in all it was a magnificent experience and when you buy the album you will get something very special, there is no doubt.

Here's a warning though, don't expect a BB's album or you'll be disappointed because this album certainly isn't. In the long run I suppose this album will be doomed to failure. I hope someone somewhere will wake up soon or do we have to rely on Roger Scott (Capital Radio) to be our only outlet. Still it's the record buyers' loss not ours.

...MICK REEVES

INTERVIEW WITH ROGER SCOTT

Capital Radio D.J. Roger Scott is arguably the person in the UK who is professionally closest to the Beach Boys. The nature of his radio work and other projects combine with the fact that he is obviously a big fan puts him in a unique (and enviable) position. With this in mind it seemed a good notion that a chat to him could give an added insight into the band and their music. This was arranged in principle at the Convention last year, although it was some time afterwards that I made the trip to Capital. For me it was the case of renewing an acquaintanceship as Roger and James Hamilton had let me barge in on the "Surfin' Draggin', Bikin' Show" (a two hour special) that they did back in May 1974. It was a good experience to hear one's most obscure good tracks on the radio! Anyway, on to our chat:

KA: How did you first get hooked on BB music?

RS: I was in the Merchant Navy from 1961 and we used to go all around the coast of America and over to Japan. We used to pick up all the different radio stations as we went around. It was great.

KA: What records do you remember from then?

RS: Not Beach Boys ones at first. At first there were four key ones: "Here I Stand" - Rip Chords, "Bobby's Girl" - Marcie Blaine, "Sherry" - 4 Seasons, and another which I forget right now. I loved them, and still do. I still buy copies of them if I see them, even now.

KA: How about BB records?

RS: On one stop I bought "Today" and "Summer Days, Summer Nights". I took them back to the ship and I used to try to play them on a tiny portable player. Very difficult at sea!

KA: When did you move to radio?

RS: In 1966, I lived on the US East Coast and got a radio station job, and I've stayed with it ever since.

KA: Didn't you once mention to me you had a Ronny and the Daytonas connection? What was that all about?

RS: Well, of course, they didn't exist. The records were made by some balding session guy in Nashville. There were a number of bands put out on the road using the name. Up in the North East, in, I think, the summer of '67, Ronny and the Daytonas had a hit with "I'll Think of Summer". It was the summer record in that area, and was number one for ever! I got together with a somewhat shady promoter and we got a hall and one of the groups of kids on the road and we put on a "Ronny and the Daytonas" show.

KA: How was it?

RS: Awful, just awful. That's the only connection there was.

KA: Where and when did you first see the Beach Boys?

RS: It was in Halifax, Nova Scotia in about '68 or '69. A terrible place to see them and I guess it was a bad time in their careers to see them. But in general I think they were better then. Sometimes they can be awful now. Having said that though, they were great in Philadelphia recently.

KA: You've got a close relationship with Bruce. Could you tell me about that?

RS: Yes. I first met him when he was over here plugging his David Cassidy stuff. I asked if he would like to come on a Capital show. He did an hour of live chatting between

records. I think it was a good show. We went to dinner afterwards, and we have kept close contacts since. He was born to be in the business.

KA: How does Bruce get on with the other guys?

RS: He treats Brian very carefully. (pause) Dennis isn't too friendly towards Bruce.

KA: How do you think Brian is now?

RS: He keeps trying to do things. He has been in the studio recently with Terry Melcher trying out some things.

KA: It must have been very interesting 'putting' together all the KTSAs promo interviews. Can you tell me a bit about them?

RS: Well, I went all over to do those, to all the groups' homes. I had a long talk with Alan at his Barn. After a while he said "Would you like to hear the Smile tracks?" He pointed to a stack of acetates in amongst Kingston Trio stuff. I was thrilled but then there was a power failure which lasted hours so I never got to hear them. We walked along the beach instead. They're all there, just sitting - Alan said they were mostly finished. It's totally down to Brian about releasing Smile stuff.

KA: Did anything else emerge in connection with Smile?

RS: Yes, I spoke with Dennis about the film he took of the "Fire" sessions. He has been offered huge sums of money for its use, but he's still keeping it locked away. He told me he wants people to see it on TV and that he would let me use it on the 20th Anniversary TV show which I am involved with. But I haven't heard any more yet.

KA: You'll chase that one up!

RS: You bet.

KA: What format will the Anniversary show take?

RS: It will be a mixture, I think, of Knebworth, the Washington show, the interviews and archive material.

KA: Have you tidied up the Knebworth tapes yet?

RS: Well, we've been working on them here. Bruce came here, but some of them are far from good. Bruce has taken part of the tapes back to the States but he tells me that he can't do anything with "Heroes & Villains", "Santa Ana Winds" or "Surfer Girl". They really didn't sing or play those too well. Listening to the Knebworth tapes was interesting because we were able to separate all the instruments out from each other. I wanted to listen to just Brian's bits, and in some places he was doing something completely different like playing his own little boogie woogie while the others were charging on through something else.

KA: How do you think Brian is on a personal basis?

RS: I think there would be a chance he would totally collapse if he was left alone too long. I think he comes on the tours because it is a way he can be sure of being with the family.

KA: I thought that he sounded quite together on the interviews. Better than I had been expecting.

RS: (pause) There were a lot of snips.... a lot.

KA: What about the band as a whole?

RS: Well, in September they were all due to go to Hawaii, but they couldn't decide who would pay so they didn't go then. (KA: I believe they went later in December).

KA: Mike Grant's recent interview with Al seemed to suggest in places that they were a bit dumb over releasing records, old tracks, B sides etc. Do you see it like that?

RS: Not really, I think it is more a case of the American record way of thinking as opposed to the UK way. It's quite acceptable to put out a 10 track album or so and then simply turn it into 5 singles.

KA: Any chance of Bruce using UK harmony guys on his new record company venture?

RS: I don't really know. I know that he really rates Adrian Baker very highly as regards what he can do, but Adrian is very much into his own way of working.

Time was up all too quickly and Roger had to leave to prepare for his afternoon show. My thanks to him for his time and interest in this and other Stomp activities in the past.

...KINGSLEY ABBOTT

206 MW 94.9 FM 2.5.81 10AM TO 11.30

What does all that mean? You might well ask. It will certainly seem a little confusing to a lot of you. Well, as usual I'm afraid its a case of if you live in the London area you should know that 206 is Aunties local radio station in the city and covers a fairly wide area outside as well. Officially its known as BBC Radio London and can boast Tony Blackburn as one of its DJ's. It is amongst the BBC's bits and pieces in Marylebone High Street, so enough intro.

It had all started somewhere about 8 months ago when Mike (Grant), I think, mentioned there was a programme on 206 on Saturday mornings called 'Echo's' and its presenter did a lot of 'Specials'. The one in question here was a Phil Spector feature. With Paul Dunford (mentioned in Stomp 24) and Carol Gardiner (whom I had met as well). So as usual I consulted our T.A. and proceeded to give the guy a call, he was fortunately very interested and so things came and went for a long time after that. The day after we had been treated to dinner by World was the 'Duane Eddy Convention' organised in part by Jim Grant (Mike's bigger brother) and we knew this fella would be there. Mike suggested that he should take his 'set' along and so this guy became the first music bsuiness professional to see the finished product.

Now you're all asking "Who is he?" and at the time of the 'DE' affair he would not have been as easy to place as he is now. His name is Stuart Colman and if that still does not mean much, the next time you see a 'Shakin Stevens' disc on Epic look for the producer and you will see S. Colman. He was, in the glorious 60's in a band called 'Pinkerton's Assorted Colours' (my mum loves that) and they had a hit in 66 with "Mirror Mirror" and later changed their name to a number 3 in the US that sold several million copies.

So now you are aware of most of the angles, as I had only spoken to Stuart on the phone it was suggested we should meet for a drink one Saturday morning after a show. This fell through and it was put forward we should meet at his house in Thames Ditton. He is shortly to move to the country, Concorde is very nice but not 4 times a week or whatever it is. I was immediately impressed by his friendship and couldn't he make a wonderful cup of tea.

So the day arrived and it was pretty nice weather too. I had cruised to Mike's and stopped outside 22 with "Good Timin'" at 8.45 am. Quick conversation and coffee, he inspected 2 letters from World Records. Into the Capri and away we went to descend on 206 with time to spare and met up with Stuart. Mike had been a little worried about the 'live' radio bit, as certainly to start with one feels very nervous. Quite simply Stuart has the same ability as Bob Harris whom I had been lucky enough to spend some time on his 210 oldies show on the 22nd March when he featured the set.

We had previously worked out a playlist which went as follows: "Catch A Wave", "Car Crazy Cutie", "All Summer Long", "Hushabye", "You're So Good To Me", "Little Old Lady From Pasadena", "Let Him Run Wild", "Wouldn't It Be Nice", "Vegetables", "Here Comes the Night", "Busy Doin' Nothing", "Celebrate the News", "The One You Can't Have" and "Thinkin' 'Bout You Baby".

Stuart would strike out with the questions and Mike and I would do our best to field them as we were able, being totally caught out a couple of times. A little unsure to start with before we settled in and put together a really interesting programme. Certainly having heard the tape several times since I think it sounded really good. Live radio is not very easy at all, so much depends on who is in charge and as with Bob, Stuart is such an easy-to-get-on-with person that I'm sure Mike soon got used to the idea. From time to time humour was very evident, which really puts one at ease. Questions were equal between 'set' and history. Stuart chose "All Summer Long" and he asked us about Wembley (80), I quickly turned it round and suggested he should tell us about Wembley as he had been very keen on it at the house meeting. Which was far better than Mike or I telling the listener how good or whatever it was.

Mike had obviously very much impressed Stuart with his knowledge when he 'let one through' as they say. Following "All Summer Long" he was asked who played the vibes on that? "I

don't know!" was Mike's reply, we could have mentioned the Spector session men that had played on many 60's Beach Boy records to get round it, but live radio means you have to be on the ball with a reply of some sort. At least it showed we still had something to learn.

Certainly it was a wonderful experience for Mike and equalled my previous radio appearances, pretty nice coffee machine too. Also in the studio were 2 members of the 'Echo's' production team and as much room as one would have believed possible.

Enough said, other than the place was 'alive' with static electricity so everytime you touched the equipment you went up about 2 feet in the air. Following 11.30 we trundled over to the local and discussed the group/fan aspect. We presented Stuart with a little something to say thanks for what he had done for us. Discussed a future appearance on 206 and talked at length about 'Pinkertons Assorted Colours', wonderful stuff.

Thank You Stuart.

...ROY & MIKE

YOUR LETTERS

Andrew,

Firstly, my heartiest congratulations to Roy and Mike on the realisation of the World Record Boxed Set. I now own mine and it is a magnificent tribute which will stand for all time. Have the group seen it themselves? If they have I bet they're mightily impressed with their efforts and those of the compilers. Bravo!

Now to the main point of my letter. Frankly, I'm confused. When looking over the last three Warners albums and the first two new CBS albums, I am perplexed by what I observe, and what the listening public say. Everything I read suggests that Brian's present day musical value is comparable with trying to squeeze water from a thoroughly dry sponge. Yet still everyone concerned has their hands tightly grasping the 'sponge'. Poor Brian. One look at the World Records set and "Sunflower" and "Surf's Up" and you would think he has more than contributed to his particular musical field. How many songs of merit have we, who are so knowledgeable about rock, written?

But no - a decade after "Surf's Up" and we all moan. We moan - but, in my opinion, very, very, unfairly. To my ears Brian has produced first class songs. It is not Brian who is having musical problems - it is us who are having terrible problems coping with our feelings and memories in 1981. "Will Brian ever really return?" we cry. What we really mean, if we were honest, is - will our childhood ever really return? We dream of the situations we (seemed) to have been in so marked out by songs like "I Get Around" (sunny 1964 - so wonderfully innocent), "God Only Knows" (beautiful, youthful 1966). Why do you think the Beatles (when, tragically, it was possible) refused to reform. They were absolutely aware of the situation we were all in - it is impossible to return to our dreams of the past. What I hope I am making clear is, we, who obviously love the Beach Boys music and story, should value their contributions without the subconscious pull of nostalgia. I give examples below of seventeen melodies Brian has written or co-written since 1976 that are, to my ears, a joy:

It's OK, Had to Phone Ya, Let Us Go On This Way, Mona, Johnny Carson, Honkin' Down the Highway, The Night Was So Young, I'll Bet He's Nice, Let's Put Our Hearts Together, Roller Skating Child, Sweet Sunday Kinda Love, My Diane, Good Timin', Oh Darlin', Some Of Your Love, Goin' On, Santa Ana Winds
(if any were written earlier than '76 I hope no-one is nit-picking!)

Seventeen lovely melodies. Do not forget that in the sixties he had lyricists of the standard of Tony Asher and Van Dyke Parks. The tunes above are just fine, as is the instrumentation. Brian's use of bass synthesiser, I believe, pre-dates the Doobie Brothers' "What a Fool Believes".

Now what does thoroughly baffle me is the state of Brian's vocals. Either side of the MIU album he sings with a frog in the throat, but on "Matchpoint of Our Love" he sings with the crystal clarity of a choirboy. Can a larynx miraculously repair? Or is he putting us on?

My best wishes, thanks for a great magazine.

Julian Gold

Andrew,

Holland was released in Germany in January 1973 on Reprise (steam-boat logo) REP 54008. The first pressing included the studio version of We Got Love instead of Sail on Sailor. Since I ordered the record one week after it's official release and already got the SoS version the first pressing must have been very limited (maybe withdrawn after the fault was noticed). I personally know just four German fans who have got the record so I should think that there weren't more than a few hundred copies sold (maybe less, it's really impossible to guess). I've never seen it in an auction or in a set sale and I just know about one deal where it went for £60 (mint copy) which I think is much too high a price. I bought my copy in a second hand shop two years ago for £2 (!!). How's that, you may ask. Well, the point is that hardly anyone knows about it and that you cannot identify it by the label. What you should do is the following:

Take your Holland album and have a look at the vinyl of side one. SoS and Steamboat are rather long tracks followed by three smaller ones (the three parts of California Saga). If you look at the Holland/We Got Love pressing the track arrangement is different. It starts with a long track (Steamboat) followed by three smaller ones (California Saga) and ends with a rather long one (We Got Love). I guess that's the only way to identify it since label, lyric sheet and cover are identical. (Don't be confused if you find a copy of Holland which label indicates the following track run: Steamboat - California Saga - Sail on Sailor; that's the 1979 reissue, it's actual trackrun is identical with the regular release).

Musically, We Got Love is the worst track of the album. It sounds rather lame compared to the live version, has a piano backing throughout and the guitar is not so predominant; it has a fade-out and is about five minutes long.

Gerhard Honekamp

Andrew,

Reading recent letters, articles in STOMP, I feel that I'm by no means alone in my thoughts on the Beach Boys. All through the 70's we were waiting for the killer B.Boys album but for various well documented reasons this has never happened. Every new record is always a must but is also a disappointment in that they seem to be playing safer and safer.

Possibly this is due to their age i.e. mellowing but they seem to be loosing the need to take chances while loosing none of their technical expertise. Financially now they surely have no need to play safe.

The last big chance they took was perhaps HCTN and whatever anyones feelings on Disco Music per se the Beach Boys were experimenting and stretching themselves.

The Beach Boys have always been and always will be the greatest but until someone or something provides the impetus to make them, or especially Brian, take some chances we shall always be left thinking of what might have been.

Chris Branch

Andrew,

Having just received Stomp 23 and read the diatribe about lack of contributions from readers, I'm finally spurred into action. So I will now present a few opinions, not necessarily because I want them published, but as possible useful feedback from a new subscriber to your mag.

My first point is that many of the articles seem to assume that all readers will be highly knowledgeable students of BB history. In my case this just isn't so. In common with many people I was a fan of the band in my early youth (i.e. circa '70, when I was about 12 years old). For a couple of years I religiously saved my pocket money and bought "Best of..." Vols 1, 2, & 3 and "Surf's Up" (which a friend of mine soon destroyed by leaving it in the back of a car on a hot day!). I also nursed a classical pre-pubescent crush on Dennis (who's still very tasty; he can come up and see me anytime!). However after this critical phase, sheer lack of exposure or information of any type about the band led to my forgetting all about them. Let's face it, even in the early 70's days they were regarded by the music press and the record buying public as a band of the past, whose period of influence was over. Brian Wilson had made his contribution of popular music, and any interest in the band was for nostalgia only.

I tuned on to heavy metal, and rock etc. and all the other mainstream music of the day, until, about a year ago, I was playing a few old records, and out of sheer curiosity I gave all my old, scratched BB platters a spin. I adored them, every melodic second! They brought back all the optimism, innocence and fun of being a teenager. And how nice it was to hear songs with really great tunes again. Fired with enthusiasm I raced down to my local record shop and bought a copy of KTSA. Well, after that I was completely reconverted. I recently acquired "Sunflower" and I am now eagerly awaiting delivery of my World Records Boxed Set.

Now, as you will see I have 10 years of information to catch up on. Even in the old days, gleaning facts about the band was difficult, now it seems to require an almost obsessional dedication. The subject of the band's awful PR, marketing etc. has been raised before, but a little reiteration wouldn't do any harm. I mean, do the boys actually CARE if anyone listens to their music anymore, or even knows of their existence? I'm really not surprised that records don't sell these days. I was completely unaware of the release of any albums after "Holland" until I deliberately went out and looked for them, and was surprised to discover KTSA, I was under the vague impression that the band just sat on their laurels in California musing on past glories. I think that there is still an element of 'raking over the embers' in their recent material, which makes it difficult for them to reach a new audience. Among my own friends I've found it completely useless to mention the Beach Boys and their recent work to anyone who isn't already a major fan of their original 60's hits. To most people their music simply isn't relevant anymore in the context of their other musical tastes, and they couldn't care less about the Beach Boys and what they're doing now. This is not to imply criticism of the music as such, I think it's pure magic, but it is impossible to preach to anyone but the converted. There's hope that the wider range of sounds on KTSA will continue to be expanded and developed in the future.

After all this digressing, back to the original point. I don't know anything about the band. Except on a most superficial level. References to "Smile" and unreleased tracks are so much Double Dutch to me, and articles mention artists I've never heard of. It's certainly difficult to start collecting their material in a serious way when I don't know what I'm looking for.

Obviously since I'm just starting out, I've got some work to do, obtaining the books, and other fanzines etc., but please BB Stomp, how about the occasional article of elementary info. for the complete beginner. Alternatively give the ignorant a guide to finding out the basics. After all, I want to KNOW! You complained about lack of response to the Surf's Up Sunflower quiz, but I for one had no idea what any of the answers were. Perhaps more of your readers, than you think, are in this position.

Penny Moss

ADVERTS.....ADVERTS.....ADVERTS.....ADVERTS.....ADVERTS.....ADVERTS.....ADVERTS.....ADVERTS

BEACH BOYS ON VIDEO: The address to write to is: Intervision Video Ltd., Unit 1, McKay Trading Estate, Kensal Road, London, W10, Tel. No. 01-969 8218/9/0 or 01-960 8211. The price is £25 plus £3.75 VAT plus £1.65 P&P TOTAL: £30.40. The show is a 1975 New Years Eve Special held by Chicago, The Beach Boys, Doobie Brothers, Olivia N.J. The Beach Boys sing Good Vibes, Darlin', Surfer Girl and help out on Wishing You Were Here by Chicago. The Beach Boys actually appear on the record. Only Mike, Carl and Alan are present with Ricky Fataar on drums - then still a Beach Boy of course. The tape lasts for nearly an hour. There is also available from V.R.C. Video Promotions, Ivy House, North Street, Milverton, Somerset. It costs £19.95 reduced from £29.99 - no details of contents are available at present. John Hammond.

WANTED: Recordings of tape copies of the Beach Boys live at Manchester Kings Hall (Bell Vue) May 1972. Name your price. Robert Langton, 78 Greenhill Lane, Leeds 12. Tel. 637717.

FOR SALE: Various Beach Boys, Jan & Dean Surfin' singles. Send SAE to Andy Plaxton, Flat 4, 53 Chantrey Road, Sheffield S8 8QH

WANTED: 2 copies Barracuda's "I Want My Woody Back" with sleeve, Chris Rainbow's "Home of the Brave" album and a Rab Noake's 45 Ring 2017-115. Title unknown. **FOR SALE:** US Party LP not mint less photos £4.50 inc. post. Roy Gudge, 42 Frensham Road, Lower Bourne, Farnham, Surrey GU10 3NG

VOCALIST WANTED: Range like Bruce or Al etc. to sing harmony - for charity and for fun. Beach Boys stuff. Age 24-35. Contact Alan Forrester, 5 Mercat Place, Clackmannan, Scotland.

CONCERT PROGRAMMES WANTED: 1976-15 Big Ones, Theme, 1979 Light Album Theme. State price. Contact Alan Forrester, 5 Mercat Place, Clackmannan, Scotland, Phone Alloa 212144.

"GOOD VIBES" is a Swedish Beach Boys fanzine with English translation. It costs \$6 for 4 issues, write to Ragnhild Sorin, Batsmansgatan 39, 60 365 Norrköping, Sweden.

California Music is a mag for BB, Jan & Dean and Surf Music fans. Send 3 reply coupons (from P.O.) to Stephen McParland, 2 Kentwell Avenue, Concord 2137, New South Wales, Australia.

Beach Boys Freaks United is the official fan club. For one years subscription of 4 issues send £3 to P.O. Box 842282, Los Angeles, California 90073.

Surf's Up is the name of the German Fan Club magazine and sends out a quarterly mag. The subscription is £3 by airmail. Send cash only to Gene, Postfach 1129, 6081 Blebesheim W.G.

Add Some Music is published quarterly, contains album reviews, factual articles and exclusive photos. Send £4 to Don Cunningham, P.O. Box 10405, Elmwood Connecticut 06210, USA.

Celebrate the Newsletter is America's good humour Beach Boys newsletter. Full of jokes... jokes...and jokes (all Beach Boys related). For sample send \$1 and nude photo to Marty Taber, 14 West Avenue, Apt. 2, Albion, New York 14411.

The Beach Boys and the California Myth is available from Peter Reum, P.O. Box 1532, Greeley, Colorado 80632 USA. Price \$15 postpaid (add \$3 for airmail postage if desired) and allow 4-6 wks for delivery. Please send international money orders only, cash gets stolen in mails.

Back issues of PET SOUNDS are available from: Peter Reum, P.O. Box 1523, Greeley, Colorado 80632 USA. Issue 1, \$1, Issue 2, \$1.50, Issue 3 out of print, Issue 4 & 5, \$2. All three \$4 to order send international money order ONLY to Peter Reum + \$2 per order for airmail delivery.

LATE NEWS...LATE NEWS...LATE NEWS...LATE NEWS...LATE NEWS...LATE NEWS.....

BB's new single is likely to be their own version of "Stars on 45" - 4 mins long, which is a medley of their own hits, and also possibly a 70's compilation to be released in the USA later this summer.